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Preserving the arts for future generations

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Richmond, Virginia

May, 1998

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Introduction

The arts are critical to the preservation of our culture, our society, and a person's/child's development. I have always had a love for the arts and have always engaged in some form of artistic expression. Yet the largest catalyst for this research came recently from my internship experience this past summer in London, England, with the International Workshop Festival. This small, under-funded non-profit performing arts organization worked diligently all year to host a series of festivals in England, Scotland and Ireland, inviting internationally-known professional performing artists to do week-long and week-end long workshops on various topics important to the performing arts community. This experience re-focused my eyes on the arts and how important it has been to my life. It also brought me to a higher level by exposing me to the problems, the trials, the troubles, and the triumphs of these types of non-profit arts organizations. This final experience has compelled me to conduct this research to determine how these organizations can be strengthened and grow into the next century to ensure a healthy art base for our country and also to discover the role of leadership in the process.

Certainly behind these seemingly boundless inquiries are several important issues that I wish to address in the course of this research. It appears that since the information and technology age has become such a big part of our lives, the arts have moved to the back burner. The arts are not fast-paced, in-your-face, instant gratification to which American culture has become so accustomed. To see a play, or walk through a museum can take hours, which for various reasons many Americans do not have or do not wish to have the time for. The majority of arts supporters and enthusiasts these days are older persons. The large amount of leisure time these people have is one reason why they support the arts, but the biggest reason is because they were taught to value the arts when they were young. In today's society where children and young adults are faced with difficult issues that even their parents did not have to confront, such as drugs, sexual orientation, violence, suicide, guns, teen pregnancy, sexually transmitted diseases, rape, murder and many others, the arts take a place in the far back seat. Often due to these issues, the fast-paced nature of society and the under-funded school systems, the arts programs are the first to be cut by legislatures and the school systems themselves. These decision makers fail to realize that arts programs may be part of the answer to getting children off the streets, away from being tempted and pressured to engage in violence and drugs.

There are many factors that have led to little money being allocated for arts programs, arts organizations, and arts education. In fact most of the arts organizations' difficulties are symptoms of the

funding problem that plagues all non-profit organizations worldwide. Thus there is a constant need to discover new ways to solve old problems while providing quality programs and services.

The goal of my research is to find new approaches to revitalizing interest in the arts and develop resources for non-profit performing arts organizations. Throughout this research, however, I intend to examine the role of an entire organization as a leader/model for other similar organizations, as opposed to attributing an organization's success or failure to the leadership of an Artistic Director. For example, how has a particular arts organization been a leader for other non-profit arts organizations? What are the components necessary to building a solid foundation for survival? How does leadership impact the components? Is the Artistic Director's role in the organization a component? In this approach I hope to discover a new perspective on leadership and make a rich contribution to leadership studies.

Leadership and Leadership In The Arts

Leadership today has become the buzz word for the business and educational community and is finally reaching into the non-profit sector with talk of leaders, followers, vision, persuasion, charisma, goals, motivation and dreams. The emphasis on leadership has developed out of what some believe is our country's primary national crisis- a lack of intellectual and ethical leadership in all aspects of life, from government to the arts (Zeigler 1991). John W. Gardner, in his 'leadership papers,' pin-pointed his ideas of leadership to 'the process of persuasion and example by which an individual induces a group to take action that is in accord with the leader's purposes or the shared purposes of all'; 'the most significant functions of leadership are envisioning goals, affirming values, motivating, managing, achieving a workable level of unity, explaining, serving as a symbol, representing the group externally, and renewing' (Zeigler 1991).

And although leaders are critical to any organization's existence and growth, many scholars, researchers, business executives and professors have gotten completely wrapped up in viewing leadership as one leader, many followers. As a result not much research has been conducted in any other manner, yet with regard to any industry, it is equally important to examine organizations as leaders for other institutions. This perspective affords one the opportunity to see leadership not as an end, not as the solution to a 'national crisis' or to the failures and problems of a firm. Ideas of seeing leadership only as an individual make any organization vulnerable and dependable on that individual leader for the maintenance or survival of the institution. And especially in the art community with the greater

pressures of funding, staffing and programming, it is even more dangerous to put faith in one person. By viewing leadership as an organization, the base of pressure, problems and responsibility is broadened so that the entire organization feels that burden and can enjoy the triumphs.

An art organization as a leader can serve as an example and model for leadership, visioning, motivation and success, not only within the organization, but also to other art organizations. This can be an incredible vehicle to use to transform other non-profit arts organizations into leaders as well. It can give them the tools, ideas, and the knowledge to lead. In this sense, leading, leadership or a leader is not a win-lose situation. There can be many leaders within an organization, within a department or within an industry. In this way arts organizations can be encouraged to thrive not through competition with one another, an added competitive pressure these organizations certainly do not need as they already come from the cinema, television and movie rental companies, but they can thrive on cooperation, as exemplified in partnerships that could be developed via the Internet or otherwise.

To be a model for others, however, there are certain components needed that ensure a solid foundation from which to grow. From this foundation organizations can come to be leaders for others. But it is the unique formula of components that give the organization the characteristics of a leader. From an investigation of a combination of existing literature and the study of a nonprofit arts organization, I will examine how the organization is successful and what are the components that can make it a leader within the arts community.

Literature Review

As can be imagined there is more than an overabundance of literature on the topics of funding, arts education and government involvement in the arts. To organize this information I have divided the literature on the present condition of the arts community into several sections, namely the importance of the arts to the economy, current problems within the arts community, funding and some solutions that will help carry these organizations.

Importance of The Arts

“The primary duty of every lover of his country, and of mankind, is the encouragement of the arts and the sciences.” This quote by George Washington represents just how much American culture valued the arts two hundred years ago. Today the importance society has placed on the arts has dwindled with the rushing in of the information age. Yet the arts still have a meaningful and valuable

place in our society, both economically and socially. A three-year study conducted by the National Assembly of Local Arts Agencies has revealed that the nonprofit art industry spends \$36.8 billion annually and supports 1.3 million full-time jobs, accounting for 2.7% of the workforce in the US (Neiman 1994).

This study examined data from 789 nonprofit arts organizations in 33 communities in 22 states for three fiscal years (Neiman 1994). It sought to record the economic impact of a cross section of American communities and to demonstrate what these communities have gained from community investment in the arts. Frank Fairbanks, city manager of Phoenix, Arizona, stated plainly that,

“The arts are important to cities for a variety of reasons. It is obvious that the arts improve the quality, desirability, and livability of a city. Most people see that, and the arts increase the attractiveness of a community from a development point of view. This study points out that the arts themselves are important, contributing to a locality’s economic vitality (Neiman 1994).”

Over the three years, the estimated expenditures by non-profit arts organizations in each community averaged \$75 million (Neiman 1994). Of this amount nearly \$64 million was spent locally, meaning within the community, and the other \$11 million was spent outside of the community (Neiman 1994). The researchers of this study contended that money brought into circulation as a result of non-profit arts is re-spent within a community several times, more so than of for-profit businesses.

For-profit businesses are benefiting themselves from non-profit arts. Broadway, the epicenter of commercial theatre, has long been dependent on not-for-profit theatres to keep its stages lit and customers coming (Samuels 1997). The movie and television industries, too, turn to the same non-profit stages with increasing frequency, not only for material, but also for actors, directors, producers and designers.

The arts make a significant impact on a governmental level as well. Local government revenue, state government, and federal income tax realized over the three years was \$790 million, \$1.2 billion, and \$3.4 billion respectively (Neiman 1994). This certainly shows that the arts can contribute to the economic health of a community. “When you start to understand the economic activity the arts bring to a community, that creates an additional rationale for investment like that for job training or development” (Neiman 1994). Of the 1.3 million full-time jobs supported by the non-profit arts industry annually, 908,800 are in the arts sector that are a direct result of expenditures by non-profit art organizations and representing nearly 1% of all full-time jobs in the US (Neiman 1994). These figures do not include the many administrators, technical workers, and support staff that constitutes all arts

organizations. According to the National Endowment for the Arts (NEA), if persons working in the larger arts and entertainment complex of industries were included, the number rises to 3.2 million jobs (Neiman 1994).

The Problems

From this evidence the arts industry has a great impact on communities socially and economically to which they can not do without. Yet what and how these communities feel about the importance of arts and the arts in their communities is complex, sometimes controversial, but always mixed. A substantive 92% majority are convinced that the arts are important to “the quality of life” in their communities, and 89% believe the arts to be important to the “business and economy” of their hometowns (Rhodes, 1985, “Americans...”). To compliment, Americans believe there should be more funding for the arts, not less. For example, 55% want more federal funding for the arts, 64% want more state funding, and 67% believe there should be more local support for the arts (Rhodes, 1985, “Americans...”).

By evidence from audience demographics collected from a variety of sources, on a variety of art consumers in different artistic media, today’s society, especially those under fifty have grown attached to the arts (Balfe, Petersen 1996). However attendance has remained artificially high or stable because there is a disproportionately large number of baby boomers and older. Younger Americans are increasingly indifferent to what is being offered at most concert halls, theatres and on the musical stage. Today American culture is said and thought to be embracing so many new and different forms of art and culture that it is thought to be broader. However, so much of what was once part of our cultural tradition, theatre, dance, musicals and concerts, is commanding less and less attention, sometimes to the point of exclusion, the artistic spectrum may have narrowed instead (Balfe, Petersen 1996).

“I think the sad fact is that you can’t convince somebody that the arts are valuable if they don’t already somewhere in their hearts believe it. It goes back to two things- arts education, on the one hand, the ‘blue-haired ladies’ on the other. The reason blue-haired ladies are in the theatre is because when they were growing up, the arts were valued, and they still think the arts are valuable. And the people coming up behind them don’t necessarily feel that way. So I wouldn’t dismiss them too lightly. And we have to go back to the other end of the pipeline. Somehow, we are going to have to grapple with education. In the long run, it’s the only solution to this question (“Where have...” 1994).”

However the opinions of the general American public about the value of the arts are not the single reason why attendance or support for the arts is not high. Leisure time is down to 16.6 hours per week after work and time spent with the family (Rhodes, 1985, "Americans..."). This is two-thirds of what it was fifteen years ago. Attendance as a result has fallen by 12% since 1984 (Rhodes 1988). Yet America has spent over \$5 billion attending arts events, which is more than was spent attending sports events (Throsby 1994). But when adjusted for inflation, this figure has not changed since 1970 (Robinson 1987).

Some other reasons for lack of arts participation may lie behind the demographic of those that do attend arts events. It is true that leisure time is down across the board, but hardest hit are middle-aged non-white people with a high-school education or less, especially women, and especially those at or near the bottom of the income scale (Rhodes 1988). This group can expect as little as thirteen hours of leisure time per week (Rhodes 1988). And despite the fact that 65% of the total public have reported attending a live theatre performance, the audience concentration is among the rich (making at least \$50,000), well-educated (90% post-graduates) whites (66%) (Rhodes 1988).

With this mixed information about the trends and current conditions of arts participation, it is unsure where arts support is going and where it will come from in the future. Education is the most important predictor of arts participation and from this some assert that average educational levels are increasing. As younger, better-educated generations replace older people with less education, an expanding art market seems guaranteed (Robinson 1987). Yet as stated earlier the younger generation appear to be indifferent to the arts. With the sort of complex and mixed information, coupled with the arts community's other concerns of funding, competition, inflation, income sources, politics and government intervention, the arts industry certainly will have its hands full in the up-coming years of survival.

Although conflicts between the government and the NEA, democrats and republicans and income sources for the arts community may seem like the major problems that swallow non-profit arts organizations, competition from inside and outside of the arts community also grips these organizations. Competition looms heavy between arts and social-welfare agencies for government dollars (Knight 1995). Arts groups also worried about rivalry with health, homelessness and literacy programs. Competition within the entertainment industry gave rise to rivalry with television and movies, both of which require less effort, time, and money, on the whole. "We're in a much more competitive

marketplace, and the performing arts will have to do more than serve cappuccino at intermission” (“Ballet Steps” 1997).

However, the arts community and its non-profit organizations will continue to find the heart of its problems in money. The following will delve into a discussion of considerable depth and breadth of income sources for these non-profit arts organizations. These include the box office, the NEA/NEH, and private money. It will discuss the difficult and time-consuming grant process, the politics behind government intervention, political opinions of giving, private sources of funding and how inflation affects giving.

Funding

The Box Office

Despite the overwhelming attention and controversy given to public and private giving for almost all arts organizations the only major source of earned income is the sale of admission tickets for performances. For some the sale of package performances to other organizations provides substantial receipts, and a few of the top artistic rank earn part of their income by performances for recording and broadcasting. Considering the impact of the box office in financial support, it is often wondered why the sale of tickets can not pay all of the costs. Why aren't the arts self-sustaining? The answer is complicated, but nonetheless the success of an artistic venture cannot be measured by the sale of tickets alone. To do so would be to submit to the tyranny of the box office and to surrender the right to fail and the right to conduct experimental work. All art cannot be forced into the position of having an overriding objective of instantaneous appeal to the widest possible audience for immediate commercial success (The Performing Arts 1965). Nevertheless an almost infinite number of variables accounts for the inability of the box office to meet costs in any given case, but the outcome is remarkably consistent- the box office will pay only part of the costs.

The binding economic limits are one or a combination of the following: the shortness of the season with its increase in overhead costs per performance, the undesirability of raising ticket prices to a level where they can cover all of the rapidly rising costs of performance, and the necessity of incurring heavy costs for large casts or ensembles. As well non-profit arts organizations have a difficult time finding artists with sufficient reputation to attract patrons and for qualified technical staff, and the constant difficulty of anticipating the changing and varied demands of the audience and the

unwillingness of the audience, in many instances, to attend performances of new or experimental works (The Performing Arts 1965).

Public Funding

While funding for the arts and humanities constitutes less than one percent of the Federal budget (McFate 1991), the controversy it generates touches some deep moral and philosophical conflicts in American life, such as: What is the role of the arts in our society and should government support them? Who can judge what is true art and what is not? Should there be limits on free expression? These are questions that have plagued many since the early 19th century. Over the years, the rationale for Federal funding that developed was that private support for artistic pursuits was inadequate, Federal funding in general favored the pure sciences over humanistic studies, and ultimately out of a sense of the appropriateness of a government role in supporting the cultural life of the community began fostering the arts community (McFate 1981).

In the times of the birth of our nation, leaders of the Federal government stressed the importance of the arts in civilized society. It was Washington who observed that “the arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life” (The Performing Arts 1965). A century and a half passed before the Federal government first became deeply involved in the arts, however. But with government support came controversy. During the 1930s, for example, the House UnAmerican Activities Committee shut down the Federal Theatre Project, charging that it was filled with subversives (“Federal funding...” 1991). More recently the National Endowment for the Arts has raised eyebrows and questions regarding the purpose of the Arts and Humanities Endowments (“Federal funding...” 1991).

Those who support Federal funding of the arts believe that the core of a civilization is its cultural heritage, which government has an obligation to preserve and perpetuate (“Federal funding...” 1991). They contend that the NEA’s value is borne out by the local arts organizations and activities that have flourished nationwide since its creation in 1965 by bringing the performing and visual arts to remote audiences, especially children, who would not otherwise have been exposed to such cultural influences (“Federal funding...” 1991). On the financial side, these supporters point out that spending on the arts represents only a tiny percentage of the Federal budget, and that this money stimulates private giving through matching grants.

Those who stand against funding argue that government should not be in the business of determining what is art and what is not. They state that for it to do so can only be construed as a form of censorship. They also maintain that artistic endeavors will continue with or without government aid, as they always have, and that, in fact, the creation of the NEA has only served to bureaucratize the arts, through a proliferation of agencies and grant application procedures ("Federal funding..." 1991). Economically, they contend that support for the arts is a luxury that must be sacrificed in times of economic hardship and pressing social needs.

Four major Federal institutions still provide support for the arts. These are the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Smithsonian Institute and the Institute of Museum Services ("Federal funding..." 1991). Federal support for the arts and humanities is also provided through programs, which is one reason why it is so difficult to estimate the total amount of Federal financial support provided in the US. However a rough estimation concludes that generally less than one percent of the Federal budget is spent on the arts ("Federal funding..." 1991).

A comparison with other countries' spending habits on the arts shows that the United States, Great Britain and Italy spend approximately \$10 to \$14 per capita on the arts ("Federal funding..." 1991). In contrast, Canada, Germany, France, the Netherlands and Sweden all provide approximately \$30 per capita for the arts ("Federal funding..." 1991). The relatively low level of expenditure in the US is explained in part by the smaller extent of state ownership of the arts facilities in America compared with European countries, and in part by the fact that the US places by far the greatest reliance on individual private support to the arts (Throsby 1994).

Due to its extreme controversy and impact on the Federal funding debate, it is worthwhile to discuss the history, nature and arguments surrounding the National Endowment for the Arts. It was established in 1965, and received its first appropriation of \$2.5 million for programs for fiscal year 1966 (Baumol, Bowen 1966). Over its thirty-year history, the NEA has been at the hub of tremendous growth in the arts everywhere, increasing the number of arts organizations and access to the arts for all Americans.

"The NEA is about helping people connect with their families, their culture and their community. Art is not an abstraction or a luxury or part of the social veneer, it is as real as any book that inspires, as potent as the energy in a dancer's leap that makes us think, wonder, create, and ignite our spiritual core (Alexander 1996)."

The NEA helps make the arts accessible, since the performing arts, in particular, are expensive, and they would have no true worth if only the rich could afford them. Federal support is also crucial to the educational outreach activities that introduce the young to the making and appreciation of culture, which is equally important because involvement with the arts from an early age helps develop the rigorous thinking and communication skills so vital to a functional democracy (Samuels 1997).

Despite its positive impacts on society and culture, the NEA has undergone severe cuts in funding over the past decade. Appropriations from this principle vehicle for direct central government financing for the arts fell by about thirty percent in real terms over the decade, while state arts agencies nearly doubled in real terms over the same period (Throsby 1994). In the name of deficit reduction, Congress cut the 1996 NEA budget nearly forty-percent, from \$162.4 million to \$99.5 million (Alexander 1996). In 1995 the NEA cost each taxpayer 64 cents and this in 1996 it will only cost them 38 cents per person to support the arts (Alexander 1996).

Many believe, especially those that oppose Federal funding of the arts, that if the NEA was eliminated the private sector would pick up the slack. While giving to all non-profits increased 5.8 percent between 1993 and 1994, there has been a steady decline in proportion of private contributions to the arts (Alexander 1996).

Despite opposition, severe spending cuts and downsizing by the government and corporations, the incredibly savvy arts administrators will discover new pools of money and clever ways to cut expenses.

“A talent is formed in stillness, character in the world’s torrent.
We (the NEA) shall emerge from this torrent, a stronger, more
responsive and accountable agency, committed as ever to
supporting the artistic excellence across the country. I believe
this with all my heart because I believe that the American people
have a rock-bottom hunger for good government designed to
work for all citizens (Alexander 1996).”

Private Funding

Government grants are important, but private sector giving to non-profit arts institutions is far more generous. The funding patterns over twenty-five years of the four groups of contributors to nonprofit organizations, individuals, corporation, arts councils and foundations, reveal civic responsibility in one of its finest hours. However the most charitable funder was the individual donor. During the period from 1955 to 1979, individuals provided at least 75 percent of the total nonprofit funding each year (McFate 1981). These individual contributors have continued to be the most

dependable throughout the 1980's as well. In 1984, individual giving accounted for 87.8% of total private contributions (McFate 1981).

From this it appears that it is the individual who shoulders by far the heaviest share of the responsibility for supporting American non-profit institutions of all sorts. There are many incentives to take on this responsibility however. The tax deduction is a powerful incentive, urging people to translate their charitable inclinations into concrete action. However the philanthropic donations of an individual are an expression of his sense of community with others, and the more he identifies with some cause, community, or organization, the greater and more consistent his donations will be (The Performing Arts 1965).

Corporate support of philanthropic enterprises goes back to the end of the nineteenth century when the railroads contributed funds to the YMCA, presuming to help provide lodging for railroad employees in transit (Baumol/Bowen 1966). The earliest example of more widespread corporate support occurred during World War I with the first 'high pressure' Red Cross drive, much of whose support was provided by Morgan Bankers (Baumol/Bowen 1966). With the great depression and the changed attitude toward business, which accompanied it, there was an increase in pressure for corporate giving as part of the social responsibility of business. Soon after the Internal Revenue Code introduced a tax provision permitting the deduction of charitable contributions of corporate income tax purposes up to a maximum of five percent of taxable income, which gave the corporations the same incentive as individuals to make philanthropic donations (Baumol/Bowen 1966). While the upward trend in corporate giving is impressive, corporations still have a long way to go before they come close to the five percent ceiling on deductible contributions provided for in the federal tax law.

However there are various levels on which management's interest in the support of the arts can be aroused, besides simply tax deduction. In some cases gifts can bring valuable publicity to the firms. Other and somewhat more indirect arguments are advanced for business support, in that the availability of performance in an area makes it easier for a company to hire skilled employees and that, therefore, arts can help attract new firms (Baumol/Bowen 1966). This also makes the strong argument that other industries and services derive some prosperity from the arts. Some business firms do, of course, also contribute in cases where they have no other interest than participation in a worthy undertaking.

Yet what corporations still have not fully realized is that the arts can be a major source of strength for the business community. They provide cultural resources increasingly recognized as essential to a suitable environment for business enterprise. Their presence or absence in a community

frequently plays a role in the decision of personnel to join or stay with a company. Their availability certainly encourages new firms to locate in a city and helps attract tourists and conventions. They help make the increased leisure with which our greater productivity has rewarded us a benefit rather than a dangerous emptiness.

Although the nature of an individual contribution and corporate giving may be understood, it is often gray as to what, to whom, and with what money arts councils and foundations give. In some defining ways these two institutions are the same, yet with the varying community, local and state levels often these terms become confusing.

Arts councils are of two general types: community councils and official councils formed by states and municipalities. Community councils are usually private groups composed of individuals and performing organizations, or in some cases, only the relevant organizations banded together to share services and solve common problems (Baumol/Bowen 1966). They usually concentrate their efforts on audience development and coordination of schedules of their constituent organizations. Official councils, however, seem to be those coming increasingly into fashion. The New York State Council on the Arts, organized in 1960, was the first state organization explicitly referred to as a 'council', the first to concern itself with all the arts and the first to receive substantial public funds (Baumol/Bowen 1966). State, or official, arts councils can serve several purposes: they can coordinate arts activities in the state and in the region, they can serve as a united public voice for the arts, and they can work as an administrative agency supervising the expenditure of funds provided by the state (Baumol/Bowen 1966). The structure of these councils usually consists of a panel of private citizens prominent in the state and interested or involved in the arts, who are often appointed by the governor, and a professional director and staff. Many of the states are using the funds to take on tour strong professional programs located in the large metropolitan centers (Reische 1973).

In the US large-scale foundations activity dates from World War II. They come in all sizes and varieties, ranging from the Ford Foundation with its annual grants of more than \$200 million and assets of about \$4 billion to small family foundations with assets of a few thousand dollars (Baumol/Bowen 1966). The range of activities of foundations varies from the entire sweep of philanthropy to the narrow interests of an individual donor. Hence, their giving patterns vary widely, yet education, which obtains between 25 and 50 percent of the total, is the largest recipient of foundation giving (Baumol/Bowen 1966). However, foundations have played a crucial role for a number of performing organizations. Indeed without foundation support some groups would not have survived. Yet the grants have been

made conditional upon the acquisition of matching sums from other donors by the beneficiary, so foundation giving can have obstacles as well.

Today, however, with the notions of 'downsizing,' 'rightsizing,' and the lot, private funders are focusing less and less on the arts, or are accepting the arts less and less based on their intrinsic and even extrinsic value, and are looking instead at the arts from other angles. The Coca-Cola Company's corporate contributions program has had upwards of 5,000 applications asking for more than \$215 million, where their corporate contributions budget was less than 10% of that (American Theatre 1994). It appears as though private contributors to the arts are having just as difficult of a time finding the resources to operate and contribute as the arts organizations themselves. Part of the different angle these private givers are looking from comes from a reorganization or rethinking as to where the money is going and how it can be redirected to better serve the needs of society as a whole. Today a fair few non-profit arts organizations are seeing that private givers are redirecting money towards arts education.

However arts organizations still have the power to pull critical resources from this vital sector of givers. The key to broadening the base of support is basically a significant program of community service on the part of the arts organization, accompanied by a skillful and energetically conducted education campaign. Not only will funds be raised but, equally important, a virtually permanent corps of volunteers will be recruited who will form the backbone of future drives, and who will also form the core of the audience for the arts (The Performing Arts 1965).

Solutions

Arts Education

A basic problem for the arts is to create an environment favorable to their growth. It is not enough for our country to have artists of high quality. It is not enough to have strong arts institutions. There must also be a sizable public prepared through education, both formal and informal, to receive aesthetic pleasure from their efforts and eager to join in the attempt to enhance the nation's cultural life. Without a public of this kind, the artist has no one with whom to communicate, arts institutions will operate in a vacuum, and there cannot be growth and liveliness in our culture (The Performing Arts 1965).

The creation of a advantageous environment for the arts depends primarily upon the education of a people. Any significant increase in demand for the arts will derive only from a citizenry that has come to love them and to depend on them. Mediocrity in quality of performance is the menace that lies

inherent in egalitarianism. The only weapon against it is education; and again, not a mediocre education but one that produces an appreciation of form and a basic concern for the things of the mind and spirit.

Obviously this cannot be accomplished quickly. The habit of attendance is based in a strong sense of need and without a sense of urgent necessity on the part of the people, the arts will always remain peripheral, exotic, and without any true significance. Therefore, the habit must be acquired young; it is probably not too soon to begin at age six or earlier (The Performing Arts 1965).

By providing arts education to schools where the arts programs are the first to be cut, the non-profits can create for themselves an undying resource by shaping a culture that in twenty years or so values and invests in the arts. Only minor attention has been given to cultivating the artistic tastes of the large mass of students not engaged in arts organizations. The youths of today and tomorrow, that have art education integrated into their course requirements, will discover their innate love, or at very least respect for the arts in every form. These same young people today will grow to become tomorrow's taxpayers, legislators, mayors, governors, corporation and foundation executives, and labor and civic leaders. If the arts are to receive any substantial increase in support from these sources, it will be because we have leaders who are educated to an appreciation of art's value to the community. The American school, in general, should show greater imagination, initiative and responsibility than it has in bringing art to school and the child to art.

Behind this inspirational image lies strong and critical arguments for the role of the arts in a child's development in bringing him/her into adulthood with the proper tools for handling the world around them. "The inclusion and integration of arts activities into the curriculum offers a viable strategy for student motivation and success" (Wright 1994). Students today who are involved in band, orchestra, chorus or the school play are significantly less likely than non-participants to drop out of school, be arrested, use drugs or engage in binge drinking (Balfe, Petersen 1996). The point is not to teach the arts simply so students can recite Shakespeare or identify the Mona Lisa, but by putting on a school play, having a musical concert or simply by visiting the local museum, students are brought together to share ideas, assume different responsibilities and solve problems.

An education in the arts provides students with a rich environment within which to create and grow. The arts facilitate learning by requiring students to think, not just to memorize. It teaches students to celebrate the differences between themselves and others, how to better understand our pluralistic society. There are no color lines or socioeconomic boundaries preventing a child's creativity; rather, the keys to success are talent and hard work. The arts teach children discipline and perseverance

and give students a sense of self-respect. Through the arts students learn that if something is worth doing, it is worth doing well. They begin to appreciate themselves for who they are; they learn to set challenging and realistic goals for themselves (Wright 1994).

The following example of public schools in New York paints a frightening picture of the generations to come. Every year the New York City Board of Education braces for another round of deep funding cuts leaving pupils and teachers with a belief that the conditions in the classroom will be getting much worse. One New York Mayor targeted the school system for \$750 million in spending cuts, nearly one-tenth of its current \$7.7 billion budget at a time when enrollment is growing by 20,000 students per year (Reardon 1995). In the 1,095 public schools affected, the pinch will be felt in three areas: special education programs, after-school activities and art and music classes (Reardon 1995).

Today private sources have become big backers of these art education programs. The programs are attracting millions of dollars, and they are intended to reach a broad spectrum of young people, the bulk of whom are in the public school system. They are transforming the way children in the city, and beyond, are learning about the arts (Rothstein 1995). From the failing of the public school system, it has become the domain of the private companies and, to even a larger degree, arts institutions.

These institutions are often taking over the role within the schools by teaching teachers how to teach the arts and having artists visit the classrooms. Many institutions have set up long-term relationships with schools, designing mini-curriculums that culminate in class visits to museums and concert halls (Rothstein 1995). Basic arts education does not exist in the US today as only 39% of the nation's high schools have a minimum arts education requirement (Rothstein 1995). Thus the non-profit and private givers move in.

Over the past decade the Metropolitan Museum doubled the amount of money spent on programs for young people to nearly \$2 million of its \$100 million basic operating budget for 1995 (Rothstein 1995). From 1985 to 1995, the number of school children participating in programs at the museum rose from 111,000 per year to 191,500 (Rothstein 1995). The New York Philharmonic has followed suit with partnerships with five public schools in Manhattan. Under this program orchestra members and other symphony representatives work with students, parents, and teachers; classroom curriculums are designed by the Philharmonic; performances are held in schools, and students attend Philharmonic concerts (Rothstein 1995). In 1985, the Philharmonic's budget was \$485,000 covering four programs serving 25,000 student in sixty schools; today the budget is \$685,000 for ten programs serving 40,000 students in 170 schools (Rothstein 1995).

But it is not only within elementary schools and high schools that arts education can have an impact. It has been thought that perhaps the most important role of the university and the liberal arts college is, and has traditionally been, development of an appreciation and understanding of the arts as part of a broad general education in the humanities (The Performing Arts 1965). An important factor in the growing interest in the arts in America has been the expanding audience coming from the increasingly higher proportion of the population with college degrees.

A program, "Leadership and the Arts," a semester study in New York sponsored by Duke, does just this by affording undergraduates the opportunity to attend arts performances and go behind the scenes in institutions such as the Metropolitan Opera and the Museum of Modern Art (Ingalls 1997). The strategy of the program, encompassing the viewing of at least 18 operas, 20 plays and musicals, is total immersion (Ingalls 1997). The students speak with directors, stage managers, artists, curators, choreographers, foundation heads and corporate arts sponsors. Along the way they have the opportunity to grapple with the issues facing the arts today; the place of the arts in America today, who cares, and why it matters.

"We are working on two major American dilemma," explains Mr. Payne, lecturer in public-policy at Duke who founded and runs the New York Program, "How to find greater support for serious work in the visual and performing arts and how to help young people use the arts to find more depth and meaning in their own lives. Art institutions have much to teach us in terms of leadership and successful organization. They are used in finding creative solutions, to staying in business despite scarce resources. I believe that if I'm successful with these fifteen students that I don't ever have to worry about whether they'll be in an audience wherever they're living. They're going to be the audience, because they're going to be vested in what's going on" (Ingalls 1997).

Arts and Technology

There also stands another potentially powerful resource for the arts- technology. One could image that technology, with its fast-paced, in-your-face action might stump the older, more traditional forms of entertainment and cultural exposure as the arts. On the contrary, the 1990s are the stage for the unfolding of increasingly sophisticated interactive multimedia technologies. However, the arts individually and, in partnership, are intimately involved with the future of a wide variety of technologies.

Today managers of live theatre use computers to control many physical aspects of stage production, from the timing and control of lighting, set, and curtain manipulations, to the prompting of actors and musicians during performances. Dance follows the above for theatre and adds choreography

to the list. Dancers and their colleagues in music and theatre use technology for feedback in the three-dimensional viewing and visualizing of performances before beginning to rehearse roles, as well as for assessment following practice sessions or actual performances.

Tied with arts education, technology can present even a greater amount of opportunities to teach in schools. Student-generated works of art can be stored along with musical compositions, animations depicting atomic structures or solar relationships, illustrate original stories, diagrams of mathematical procedures, etc. However the concerns of most school leaders do not revolve around whether or not children are ready for the technology available in the arts, but rather on ways to finance not only equipment but also the necessary and extensive in-service required to train or retrain the teachers.

In this capacity and as a method for developing connections with other organizations, technology is still a powerful and underutilized resource of the nonprofit arts industry. Not many of these organizations have web sites, or they are vastly inferior to what is currently available on-line. Most find it not worth while for the moment, yet it is probably one of the biggest and powerful untapped resources that exist for non-profits today. The Internet can and has made organizations and people worlds apart neighbors. It has helped make important connections, aided in developing relationships and partnerships in a community and can serve as an incredible learning tool.

The Arts and Business Council, a non-profit arts organization in New York City, has already seen the capacity of this type of resource. They have begun an Internet database listing services that local arts groups can sell to businesses. The Arts-to-Business Databank includes information like museum and performance space for rent, performance groups available for employee events and opportunities for corporate sponsoring of cultural activities (Chen 1997). The council hopes that the database can generate \$25,000 over the next three months for local arts groups and it hopes eventually to link the database to others that are being developed in Miami, Chicago and Atlanta (Chen 1997).

Methodology

There are four primary research questions that drove this project. First is one has plagued the arts for decades: how can the arts be saved? This is a general question, which in most ways proves impossible to answer with such limited knowledge and expertise. Yet I did make some headway by presenting some new and undeveloped or underdeveloped resources to these organizations. Second, are there potentially powerful untapped resources that the arts can use as they move into the next century? Third, can nonprofit arts organizations use schools and/or technology to keep them alive? Are these

with the Executive Director from the Virginia Commission for the Arts, staff from Dance USA, and the Executive Director of the Richmond Arts Council. Observation data came from viewing the *Minds In Motion* classes live and from video tapes. Documentary data was collected from brochures and publications received from Richmond Ballet, Dance USA, the VCA and the Richmond Arts Council.

Once all of the case data had been gathered it was then necessary to write a case record. This pulls together and organizes the voluminous case data into comprehensive, primary resource package. The case record includes all the major information that used in doing the case analysis and case study. Here information is edited, redundancies are sorted out, parts are fitted together and the case record is organized for ready access either chronologically and/or topically. This then is used to construct a case study. In this step I consolidated the data I had collected from all these sources so that I could develop an accurate picture of the present state of Richmond Ballet, its problems and obstacles and then examine the steps they had taken in the areas of arts education and arts and technology.

The case study included the information that would be communicated in the final report. The case study should take the reader into the case situation, a person's life, a group's life, or a program's life. Each case study in a report stands alone, allowing the reader to enter into the situation described on its own terms. A case study or series of case studies can be brought together to produce a highly readable narrative that can be used by decision makers and information users to better understand what it is like to be in the program, institution or as the individual (Patton 1980). The case study that I developed on Richmond Ballet will produce this type of narrative that can be used by people within arts communities to get a picture of where Richmond Ballet stands in terms of finances, leadership and production stability. It will help them, and others, to get a feel of what it is like within Richmond Ballet, their problems, successes and failures over the years.

However this type of research method, as with no doubt any method, has its shortcomings. The case study has basically been faulted for its lack of representativeness and especially the lack of representativeness of the case used as a point of observation for the social phenomenon or issue constituting the object of study; and its lack of rigor in the collection, construction and analysis of the empirical materials that give rise to this study. This lack of rigor is linked to the problem of bias. Such bias is introduced by the subjectivity of the researcher, as well as the field informants on whom the researcher relies to get an understanding of the case under investigation (Hamel 1993).

Arts in Richmond

An interview with the Executive Director of the Richmond Arts Council gave an interesting and informing look at the arts community in Richmond as whole and emphasized the wealth of great arts that are here. Richmond itself has of the largest art communities in terms of breadth and depth of any metropolitan area in the United States. In terms of arts and education, The Virginia Commonwealth University arts program is the ranked the second most prominent art school in the country. This excellent program produces a great community of artists who generally tend to stay in Richmond. As well Richmond has the largest children's theatre in the US.

The Arts Council of Richmond is committed to building collaborative arts partnerships, to engaging and educating the community in the arts and to enriching the quality of life in the region. Together with their community partners, The Arts Council fulfills this mission through work in three areas: arts in education through programs such as Partners in the Arts, The Children's Book Festival, and Visiting Artists Program, arts services through seminars, exhibitions and consultations and finally in arts development through advocacy, business volunteers for the arts and economic development. This agenda is based on an overall commitment to the health of the arts industry in the region and to securing a successful future for the agency.

There are several trends that The Arts Council has identified as those that will significantly impact the arts community in Richmond. In the past several years, three major banks headquartered in Richmond, which gave significantly to philanthropic causes, were bought by North Carolina banks. Since most businesses tend to give locally where their headquarters is located, Richmond felt a severe loss in funding. Also today these corporations want marketing attached to their giving. In the past corporations gave a lump sum to certain arts groups or organizations simply as a gift. However, today it appears that marketing departments have grown larger than philanthropic ones. If a corporation makes a donation for an event it wants to be able to display their name at the event or in a publication so that the public knows they helped make the event possible.

These organizations in Richmond tend to be the lowest on the funding food chain besides. Most develop contracts with corporations for services such as reduced ticket rates for employees, or art demonstrations. Yet the contracts provide a disincentive for the corporations to pay since they know the non-profit arts organizations would not sue for defaulting on a contract. The arts organizations does not have the time, money, expertise, and as well can not afford the negative publicity attached to a law suit.

As a consequence arts organizations have to be extremely careful when negotiating these contracts and safe guard themselves by broadening their financial base.

Most of the money coming into these organizations is state funding. Only 25% of funding originates from public sources and is distributed throughout all non-profit organizations in Richmond. And this is for operating budgets only. These funding difficulties have led many of these arts organizations to bring the arts together to lobby for public funding for the arts. They have pointed out that the arts contribute positively to the community in terms of supplying jobs and to the quality of life in the community as a whole. To date the counties of Hanover and Henrico along with the City of Richmond have formed a consortium of arts organizations. They have become quite a powerful group that lobbies for the state government to write one large check to distribute via a panel decision to all the arts organizations in the three areas.

The Arts Council sees that the Richmond community loves the arts available in the area but do not see the power of it; how it boosts that economy, and brings a greater quality to life here. There is a need for Richmond to develop a cultural plan for the arts community in Richmond that has as one of its purposes to get Richmond to see the wealth they have in the arts community and to support it. A cultural plan is usually an eighteen-month process that examines the future for the arts in a particular area. This would give Richmond the opportunity to view their problems and obstacles so as to combat any potential hardships in funding or leadership or artist contributions before they become too severe.

All of these trends and events have affected the artistic community of Richmond in some way, shape or form. Obtaining the necessary funding has tended to become more and more problematic as major businesses move out of the area, as Federal funding is cut and as corporations take advantage of these vulnerable and dependent organizations. Yet at least one organization within the arts community in Richmond has thrived through these periods, and continues to do so today, despite funding and other problems. Richmond Ballet, the State Ballet of Virginia, is ranked today as one of the top ballet companies in America, producing exceptional dance programs for approximately 50,000 people each year in Richmond and on tour throughout Virginia and the nation. The following is a case study that will delve into the history of Richmond Ballet, where it was and where it is going, its problems and its successes to discover the necessary components of a healthy non-profits organization. It will also examine arts education and arts and technology within the Ballet to view how they are used and how they can help maintain the Ballet's growth into the next century.

A Case Study of the Richmond Ballet: An Introduction

As Virginia's sole professional ballet company, Richmond Ballet is committed to its mission of 'building an institution of integrity that addresses its community's needs, as well as its responsibilities to the art form, providing the finest training to its dancers and students, and enhancing the community by providing significant education and outreach programs' (Fact Sheet). Richmond Ballet began in the late 1950s by local dance enthusiasts and served the community as a civic ballet for over 25 years before becoming a professional company in 1984. Ever since its inception individuals, corporations and public entities who believe in the vision of professional dance and training for the Commonwealth, have supported it. In 1990 it was proclaimed the State Ballet of Virginia by the Virginia governor.

Richmond Ballet offers citizens of Virginia an extraordinary range of performances and services. These include an extensive repertoire ranging from full-length ballets to 19th- and 20th- century masterpieces to works created by contemporary choreographers. Equally essential to Richmond Ballet's success is its Center for Dance, a nationally-recognized training program providing classes annually to more than 500 students of all ages and skill levels at two locations in Greater Richmond. Richmond Ballet Center for Dance offers the finest and safest dance training for pre-professional and avocational students in classes ranging from classical ballet, jazz and modern, as well as intensive summer training for students from around the country. Richmond Ballet also offers Youth Performances, which provide metropolitan area school students the opportunity to see in-theatre performances of portions of well-known ballets, lecture-demonstrations in schools, enriching the cultural lives of area elementary school students. Richmond Ballet has gained increased national attention for the quality and impact of its education and outreach programs, particularly its innovative *Minds In Motion*. Its *Minds In Motion* program is a curriculum-theme program for fourth-grade children teaching the values of discipline and self-worth through the medium of movement, and finally preview lectures given prior to each production to provide insight into the art of ballet.

Income Sources

Interviews with Richmond Ballet's Grant Writer and the Executive Director with the Virginia Commission on the Arts (Virginia's State Arts Council), gave a better impression of the problems with grant writing, maintaining a sound financial standing, and competition with other art forms. The Ballet's Grant Writer tasks extend from the local level up through the state and also into the Federal government. Richmond Ballet will during this fiscal year operate on a \$2.5 million budget, where only half of the

income will come from ticket sales (Fact Sheet). Virginia is the third lowest of the fifty states for giving to the arts, which indeed makes this position as grant writer more difficult. The largest state supporter of the Richmond Ballet is the VCA, the Virginia Commission on the Arts. This state entity gives general and touring support to the ballet by reimbursing the host of the ballet half of the costs to bring them to the site. This provides a great incentive for touring, which will aid the Ballet's philosophy of education throughout the state.

The encouragement and development of the arts councils like the VCA has come from the National Endowment for the Arts. A percentage from the NEA comes to the established arts councils as block grants, that are mixed with state money and then granted out, via an advisory panel, to state art organizations. However, up to ninety percent of the money comes from the state, not federal sources. All of this money contributes to more than 50% of the general operating budgets of the nonprofit arts organizations.

Strictly from Federal sources, Richmond Ballet has come to realize not to rely so heavily on the NEA. "People think the NEA just hands out money. Not so. Every dollar they've ever given us had to be matched," says the Revenue Director for the Ballet (Bustard 1994). In 1994 the NEA was cut 40% by the Federal government and as a consequence state support and corporate support was. The endowment's national budget in 1997 was \$99.5 million down from the peak in 1992 of \$176 million (Bustard 1994). When the Ballet realized the trouble the NEA was in, it turned to other givers, such as the VCA, to give support. The Ballet does however receive small grants from the NEA, but the bulk of its overall funding comes from individuals and corporations. The Ballet engages in an annual campaign soliciting money from individuals and corporations and has unique ties with the business community in Richmond.

The Ballet also does not rely too heavily on foundations for financial support. It recognizes that with government cuts in welfare and education, that foundations are picking up the slack and addressing these social problems that the government once did. Foundations are providing the funding and other resources for after school programs, lunch programs for schools and food programs for communities, when it once provided support for arts organizations. Thus it has become increasingly difficult to rely on this source for funding support for the arts since their attention has been pulled in other directions.

With these funding difficulties the Ballet knows their prime task is fund-raising. Their hope for the company's fiscal future is two fold (Hering 1992). The first is that the City of Richmond has still-untapped fund-raising potential. The Ballet's Managing Director still has more than ten Fortune 500 companies in Richmond, and the city is also a major base for the banking industry (Hering 1992).

Equally important to the future is an increased statewide touring schedule. At present, the Ballet tours to Norfolk, Roanoke, and George Mason University in Fairfax. They plan to expand their association with Virginia Polytechnic Institute and State University in Blacksburg and University of Virginia in Charlottesville.

The current state the Ballet is in may reflected the general funding dilemmas of arts organizations around the nation. Yet the Ballet still is hailed for its growth, success and exceptional collection of repertoire. So how does the Ballet accomplish so much and remain successful in such a difficult period for these organizations? The following section will outline how leadership within the organization impacts their success and the essential components to this healthy nonprofit arts organization.

Leadership in and of the Richmond Ballet

Many may see the Ballet's success as a sole product of its leader, the Artistic Director. In fact, the overwhelming development Richmond Ballet has had is a result not only of the leadership of the Artistic Director, in and of itself, but how she has set up solid institutions within the organization that has made it a leader and model for achievement for other non-profit arts organizations nationally. These institutions are the components of Richmond Ballet's expansion and prosperity. They are the necessary parts needed to maintain the organization as well as the foundation for growth. Leadership at the Richmond Ballet, therefore, comes from two directions or perspectives. First is from the current Artistic Director for the Richmond Ballet and the second is Richmond Ballet as a leader among ballet companies in Virginia and the country. These two combinations of leadership has brought the company from regional status with an annual production budget of \$164,000 to professional status with a budget of more than two million (Fact Sheet). The fact that this growth has come when other companies and arts organizations are suffering fiscally is an indication of the support and encouragement this twenty-two member company has received, not only citywide but also statewide.

Just as in any organization, within any industry, there are components to success. There are actions, projects and people that work for and with an organization and there are also formulas of these that are an organizations downfall. For Richmond Ballet there are five components that have brought the Ballet from nonprofessional status to being hailed as one of the most successful professional ballet companies in the country. This success has made the Ballet a model for other organizations of its kind through the stability its has created for their dancers and staff, community outreach and education, its

designated fund-raising function, the support and commitment from the Board of Trustees, and the leadership of its Artistic Director.

The leadership of its Artistic Director does not make the Ballet a leader, but her leadership is an essential component. The Ballet has become a leader for other dance companies partly as a result of the Artistic Director's leadership. The largest part is how she has set up the institutions that will keep the organization successful if she were to be removed or leave. Throughout her nearly twenty years as Artistic Director, she has continuously strove to institute programs and projects that make her followers believe in dance and believe in Richmond Ballet. The Artistic Director came to Richmond Ballet in 1980 straight from college at age twenty-two. As she celebrates her 18th season as Artistic Director, the Richmond Ballet has grown from a nonprofessional student company to the State Ballet of Virginia and into the same state-funding category as Richmond Symphony, Theatre Virginia, Virginia Opera, and Virginia Symphony (Hering 1992). Her passionate vision and uncompromising standards have built a reputation for the company, which has enabled her to recruit outstanding dancers from all over the world. She is also one of a handful of female artistic directors of major ballet companies in America and is unique as one who also produces her own choreography. Her success is based equally on talent and on a sense of values. "I want to make a sane place, where dancers have the opportunity to grow and feel good about what they do," Winslett stated (Hering 1992).

During her tenure with the Ballet, the Artistic Director has given the dancers stability through detailed contracts that specify the number of weeks the dancer will be employed, the salary paid and other such information like number of performances. This is often not done because other companies may not know how successful a performance will be or can not tell its dancers a guaranteed salary because of financial difficulties in breaking even at the end of the fiscal year. However the Ballet has made a commitment to giving dancers the information they need to be able to depend on a certain standard of living. They know their salary range will be \$200 a week for apprentices and between \$300 and \$650 per week for more experienced dancers (Hering 1992). Their yearly contract is currently near thirty-five weeks long. These contracts have given the Ballet's dancers the stability needed in this profession, so that they can spend more time on development and training as opposed to wondering and worrying about the amount of their salary and if they are going to be able to pay rent that particular month.

As a result of the stability created for the dancers, they have come to believe highly in the Ballet as a professional dance company. This in turn creates a higher level of commitment to the organization.

As well staff and volunteers see the respect given to the dancers by the organization and develop the same belief and commitment to the organization. A higher level commitment will provide the foundation for the organization that will keep it strong in times of financial difficulty, staffing problems or even if the Artistic Director moves from her position. And this is the goal of Richmond Ballet, to maintain the organization's strength and success and keep the form alive, not simply to keep the Artistic Director in her position.

The Board of Trustees is another vital component to the success of Richmond Ballet as a leader for other organizations of its type. Together there are forty-eight members of the Board, most of whom are decision makers in their own professional lives (Hering 1992). Yet one connection bonds each one of them, their love of and commitment to the arts and Richmond Ballet. A past president of the Board saw his first ballet in 1982 and was instantaneously drawn and hooked to the art (Hering 1992). His belief was that an artist's work is not one of life's luxuries, but one of life's necessities (Hering 1992). In addition to subscribing to the company season, each Board member contributes between \$600 and \$5,000 annually to the Ballet (Hering 1992). It is this belief and support of the Ballet that has served as another component to its attainment as a premier dance company.

The community outreach through art education is another of the Ballet's components of its leadership as an organization. The Ballet believes that no performing art is complete without an audience, and no performing art can survive without an audience that values it (Fact Sheet). Thus it constantly seeks to increase public appreciation for and understanding of the art form of ballet through five unique avenues. The Ballet seeks to educate the public through artistically exciting performances that lead and challenge the audience and provide a meaningful experience for them, through scholarship and recruitment programs offering ballet training to all with interest and sufficient talent, through regular publications with audience members and contributors with newsletters and other communications that will help them understand and value the ballet, through various educational programs for all ages and through accurate and informative information provided to the media for the public (Fact Sheet). These five outlets has set up a renewal component that is not characteristic of the other components in that the public is continuously being educated about ballet and new supporters are developed daily. It is a constant sense of renewal and rejuvenation as the audience and support grows.

The last component to the success of the Ballet as a dance company and as a leader for other arts organizations comes from its solid fundraising function. The Grant Writer for the Ballet has researched and anticipated the changes in structures of public and private funding nationally. This has given her an

advantage, as she has become flexible and proactive in her fundraising. The Revenue Director is also her support, lightening the burden, and giving the Ballet a broader base of resources from which to draw from for funding. The Ballet is still investigating potentially un-tapped resources within businesses in Richmond as well as increasing statewide touring as funding strengths for the upcoming century. The Ballet's proactivity in anticipating funding changes has certainly aided their financial stability. In fact the Ballet has been able to establish a cash reserve with surpluses from past seasons. The \$100,000 or more in reserve will operate in the true sense of a savings account (Bustard 1994). The Ballet can 'borrow' from it, but they must pay themselves back. The strength of the fundraising arm within the Ballet is certainly powerful. This component is so vital for non-profit organizations and by the Ballet's anticipation of the market for public and private funding, they have developed alternatives to survival making this component a foundation for its leadership for other organizations. It is these five components that have built a strong foundation for Richmond Ballet. Just as the fundraising is done proactively, Richmond Ballet as an organization needs to anticipate changes in support and demand for the form. This can be done in two ways: through arts education and with the integration of arts and technology.

Arts Education

The Ballet certainly realizes that one of the most important responsibilities of all art organizations is art education to the community. Sited as a central philosophy of the Ballet, educational programs through the Ballet will expose nearly 50,000 students this year alone to the art form of dance. The largest program the Ballet engages in is *Mind In Motion*, which is modeled after two internationally recognized programs started twenty years ago in New York City. After careful study of both Eliot Feld's The New Ballet School and Jacques d'Amboise's National Dance Institute and their potential relationship to the existing mission of Richmond Ballet, it was determined that the National Dance Institute (NDI) provided the most appropriate model for implementation in Richmond.

The NDI model focuses on movement and control, not on classical ballet. Each year in New York, hundreds of children of all shapes and sizes from diverse socioeconomic groups interact with a spirit of fun, cooperation and self-discipline. The NDI program considers itself a success when graduating students go on to complete high school, enter college and become successful contributors to society.

The program in Richmond began during the 1995-1996 academic year as a thirty-week program based on the NDI model for two area schools. In order to train a team of teacher/choreographers, a spring 1995 pilot program took place by a senior teacher for the National Dance Institute. In the 1996-1997 school year *Minds In Motion* had five participating schools, this academic year there were six and for 1998-1999 there will be eight.

This is a yearlong program that teaches fourth grade students discipline, dedication and self-awareness by leading them through a series of choreographic movements, which must be memorized and expanded upon in each class session. *Minds In Motion* is based on a conviction that the arts are an integral part of every child's education. Therefore it is part of the students' regular curriculum of classes, not an extra-curricular program. The Science Museum of Virginia has joined partnership to use movement as a link to the study of the science portion of the schools' curriculum in accordance with the Virginia Standards of Learning. Each year the class culminates in a recital that uses the participation of all the dancers from each of the schools.

The program changes the way the students think and learn while enabling the Ballet to become more accessible and instrumental within the community. *Minds In Motion* enables Richmond Ballet to have a deeper and more profound impact on the metropolitan area. The Ballet is providing services far beyond the normal range of performances, hopefully increasing the community's investment in the Ballet as well as creating a greater respect and understanding of the benefits to the community of having resident professional artists.

After attending a class session, viewing videos of classes and speaking with a classroom teacher, the dance teacher and his trainee, the positive impact the classes have on the children and the positive feedback from parents and teachers is evident. The trainees see the development of the children as well and are happy to see the children be a part of the arts (Richmond Ballet Film). For each new school that *Minds In Motion* is established in, the Program Director uses the help of an Academic Advisor, who is a teacher at the school, that helps to integrate the classes into the curriculum to ensure a smooth transfer into the school day. During this academic year Richmond Ballet is again pairing up with the Virginia Museum in a show entitled "From Stardust to Infinity" that not only teaches children about dance and movement and its value, but the participating children learn about science. The Science Museum has enjoyed collaborating with the Ballet. The manner in which an individual needs to experience science in an interactive way in order for it to be meaningful is the same way dance works. It is not learning just in theory that makes the partnership meaningful to the Science Museum (Smith 1997).

During a visit to one of the classes I was able to speak with the classroom teacher of the children to get a better handle on the impact she saw in the children, her thoughts on the program and parents' feedback on the program. It is evident how much the teacher believes in the program because she recently went before Congress with the *Minds In Motion* Program Director to lobby for funding and support to integrate a curriculum such as this one into elementary schools nationwide. These are classes that serve to strengthen learning in the classroom as well. It helps a child to be successful when they may be behind in science or math. It also helps the child to develop and succeed using movement and creativity. It teaches the need to plan, practice and be focused. In special cases the teacher has felt that it has given gifted children direction and an outlet for creative talent. It teaches the notion of being a part of a team and the direct style of teaching gives the children instant feedback. Thus they know where they stand and can quickly correct their movement with the help of others. Many people, the teacher has found, are offended by the directness of the teaching, yet the directness and quickness give the children the tools to change and correct themselves, as opposed to feeling confused about their performance.

The children, themselves, find value in the program as they have identified it giving them physical coordination and discipline. It has helped them learn the importance of timing and practice, as well as having fun and being excited to go to class (Smith 1997). Interviews with parents have given the Ballet positive feedback as well. Originally, the parents report, that the children thought it was a good way of getting out of classes, but since they have begun, the children love going and love learning dance. The parents see that the children love to be a part of the team, getting themselves involved in a larger picture that requires everyone to do their part and work together. They see this big picture at the recital as it all comes to together as well. It gives them a great sense of self-worth and self-importance to see the costumes arrive, the lighting crews set up and everything that is needed for them to perform. From the classes some dancers have moved into a special group called Team XL and even into performances for Richmond Ballet. It gives the children a challenge, knowledge and discipline as this most important experience will have a lifetime impact on their development.

Arts and Technology

An interview with the Revenue Director, and technical specialist, for the Ballet gave deeper insight into the technology available at the Ballet, the difficulties with being highly technical, and how the Ballet envisions technology should be used. He had a lot of questions about the nature of becoming involved in web site set-up, which closely mirrored some of my own questions about where funding

comes from for computers with the capacity to be connected to the Internet, where to get the training to use various software, and also how the form would be translated. However he also went into more depth pointing out that the performances are of the moment. They are a very unique, once-in-a-lifetime experience of the artistic connection between the audience and the dancers that can never be recreated. How do you then translate the form into a technological piece? And also how do you use the technology so that people do not think it is the end? The Revenue Director does not want people to go a web site and see some pictures and hear some sound, and feel that they have been there. The web site is not a substitute for live dance.

The Ballet has only one computer capable of connecting to the Internet, and that is the computer in his office. This is also a major problem for non-profit organizations, that their financial position is such that the funding support that they do receive is allocated to immediate needs and programs that keep the organization going. Extra programs and projects, such as creating a web site for the organization, is often second priority in terms of money and time for the staff. Richmond Ballet's first attempt at developing a web site was poor at the least. An outside person, who was offering their services, which is often the way with non-profit organizations because they can not afford to pay a professional web designer, did it. The cost of creating a usable, interesting web site could be as much as the marketing and advertising budget for one performance so most services are donated. Also the designers usually have their own styles or are trying to build their own portfolios, and as a result they have little interest in what the Ballet would want. In order for the web site to be useful there needs to be a merging, and understanding of the art form from the web designer. With this in mind, how then do you find that web designer who will create a useful, interesting web site that is connected to the ideas and philosophies of the Ballet?

Still another dilemma for developing a web site involving artists and their art is licensing. Who is the owner of the art when it is transformed on to the computer? Who gets paid for the art? How do they get paid? Per number of times the web site is viewed? What is done with unionized artists? How would they be compensated if at all? Or would this be covered in their contract as part of 'performing'? All of these questions have produced obstacles for the Ballet in developing a closer tie with technological innovations. Despite these hurdles, the Revenue Director realizes the need and wants to develop a web site, yet he can not resolve his questions. It has great use and great value, it is just finding the person/people to develop a web site who understands the Ballet and the form of dance and is willing to take the needs and wants of the Ballet into consideration when developing it.

Analysis

Conducting this research has given me a value opportunity to take a more in-depth look at non-profit arts organizations, their problems, triumphs and the role of leadership. As a result of my research I have made three important discoveries. Initially upon doing the literature research I noticed some impediments that these organizations face upon integrating the arts education and arts and technology philosophies into their organizations. I have realized that there are only some potential solutions and that even solutions have problems. Of course becoming involved in the area school system and developing a detailed and interesting web site will not magically solve the funding problems of a non-profit arts organization. On the surface it is quite necessary that these sorts of endeavors require long term commitment to completion and growth of the project or program. It would take possibly several years to institute and foster a successful arts education program in a certain school that encompassed a for-credit course, directed by a devoted art professional and designed specifically for a particular age of children. And from the opposite perspective these types of programs would lend themselves to selecting schools that have a faculty and staff ready to make the same commitment of time and sometimes money (Rothstein 1995). Additionally, it requires parents, which supported and were committed to arts education. Then we approach the all-encompassing question: what kind of arts education will evolve from arts organizations' efforts in education?

Focusing on the arts and technology integration, these types of projects will always suffer the problem of being second priority when revenues are available. As a result little money is devoted to purchasing a computer with the capabilities to create and view Internet web sites. And considering the priority of technology it is often that none of the small staff have the knowledge and/or skills to create, nonetheless, views pages on the Internet. Finally and specifically aimed at arts non-profits, how is the relevant form translated on to a screen? How is a painting, a dance or an act put into words or a still-picture? This is probably the greatest dilemma because many feel a two-dimensional photograph and a few paragraphs could never do justice or could never be translated from a form that exists and thrives because of the live experience. All of these obstacles and surely many others not mentioned would limit the development of a more generous devotion of individuals to the arts through education and the connection and partnerships that may be created. However the benefits of art in a person's life and the connection these non-profits can make surely will out-weigh the costs.

Secondly I have learned the importance of viewing leadership from different perspectives. The notion of leadership as one leader, many followers is only one angle with which to see leadership and its processes. It is also just as imperative to examine leadership from an organizational stance. I have seen that in seeing leadership in this way, organizations can help each other. If an organization serves as a leader among other organizations it can be a model for development and growth. Especially within the non-profit sector it is important to discover ways in which competition and pressure from others can be relaxed. And in this way these organizations can use each other as models for growth through the use of technology, education and outreach, lobbying for funding, and other aspects that will create partnerships and connections between them that can serve as a great strength. Finally I have discovered that within all industries and all organizations there are components that will ensure a solid foundation. These components are needed before problems, solutions, and/or the future of the organization can be addressed. The components may differ across industry boundaries, but they are required for a sound foundation that is needed for survival.

Recommendations/Conclusion

After reflecting on my research the most important sketch I can make as a meaningful contribution to nonprofit arts organizations as well as to the field of leadership studies is to develop a simple model for these types of organizations as leaders. It is a sketch because certainly not every organization is like Richmond Ballet, from which this model has been developed. It is part of the shortcomings of conducting case study spoken about earlier in the methods section that discussed the lack of representativeness when doing case studies. The lack of representativeness can be attributable to the fact that most of my conclusions are drawn from one example, Richmond Ballet, not several non-profit organizations or even several ballet companies. Yet most non-profits have similar problems with funding, leadership, partnerships and the like that will make this model valuable, nonetheless. Certainly more investigation needs to be done into other arts organizations, dance companies and across non-profit industries in order to test the viability. Still it gives us a starting point for examination.

The components to the model are stability for its members, staff and performers, community outreach and education, a strong fundraising function that anticipates changes in funding sources and can take a proactive approach to trends (done preferably by more than one person), a supportive and committed Board of Directors/Trustees that believe in the art, the organization and its people, and finally solid leadership from the Artistic Director. By viewing the organization as a leader, this does not

discount the importance of individual leader(s) within the organization, but it does bring a different focus to the organization. By seeing the organization as a potential leader, the organization becomes less vulnerable and dependent on the individual leader to carry the organization. The leader should want to maintain the strength of the organization by developing and creating institutions that ensure the survival of the organizations itself, not him/herself, because it is never guaranteed when he/she may leave. The organization does not want to find itself dependent on the leader for stability and direction in the face of succession.

However in order to make these components to survival more credible more research and literature is required about various topics. First we must conduct a more thorough investigation viewing leadership from an organizational perspective or the notion that an organization can be a leader just as an individual can. This will aid the development of the idea that these organizations can serve as models for each other in a cooperative manner. As well an investigation should be done into other possible solutions to arts organizations problems, besides arts education and arts and technology. Is one of these solutions developing partnerships and block consortiums that can lobby for federal, state and local monies? Will viewing organizations as leaders help develop these connections? Will technological innovation? Finally what will be the impact of the type of arts education proposed and used with children currently, as they become adults? Will they give back to the community as proposed? How will they develop as a result?

All of these questions and research should be conducted in order to bring about an even more meaningful contribution to leadership in the arts.

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